

he renders *shih yü* 侍御 as 'Censor' (VIII 50); but he uses the same term to translate *shih i* 拾遺 (IX 24), while the associated office of *pu ch'üeh* 補闕 is rendered 'kaiserlicher Ratgeber' (II 35); the latter German term also stands for *ch'ang shih* 常侍 (XII 3) and *chi shih chung* 給事中 (II 43); *chi shih chung* is also translated as 'Kabinettssekretär' (III 42).

Von Zach's parenthetical notes are extremely concise, and, due in part to the limitations of Chang Chin's commentary, they do not always give as much information as the student may want. For example, in XII 57, the "sweating of blood" is not merely the mark of a strong horse, but rather a unique characteristic of the renowned horses of Ferghana (in modern Uzbekistan). Tu Fu refers to these "blood-sweating horses" from the far Northwest in several other poems (I 37, II 46, 50, 59, V 1, 28, X 62, XIV 21 [p. 522], XV 88, XVI 61, XVIII 38, XX 13). For the biological basis and literary elaborations of this phenomenon, see H. H. Dubs, *History of the Former Han Dynasty*, II, 132-135.

A very convenient feature of this re-issue are two Finding Lists, compiled by Dr. Ilse Martin-Fang. They enable the reader to refer quickly to and from current Chinese editions of Tu Fu's poems. In Finding List I, a mechanical error caused the Chinese titles for poems XIX 11-23 to be set one line too low.

Like the preceding and presumably future volumes in this series, this outstanding translation will be greatly appreciated by students of Chinese poetry.

HANS H. FRANKEL

*University of California*  
Berkeley

*China's Dragon Robes.* By SCHUYLER CAMMAN, University Museum, Philadelphia: The Ronald Press Company, 1952. vii, 230 + 20 plates. Bibliography, 7 appendices, glossary, index. \$7.50.

From a glimpse at the table of contents, one sees that Dr. Camman offers in this book a detailed study of a certain type of Chinese robe, following a historical and technical line of approach. Is it then a contribution only to the history of costume? A perusal of the index reveals that the author, beyond the historical account and the technical information he provides on the question of weaving, dyes, etc., goes deeply into the symbolism underlying the dragon robes, which appears to be of a cosmic nature. His purpose, as set in the foreword, is to give the reader a clearer idea than was hitherto obtainable, of the evolution, function and place of China's dragon robes in the Far-Eastern culture in general.

From the T'ang dynasty to the late Ch'ing, the evolution of dragon robes is outlined with a great wealth of documentation. Chinese texts are studied critically, and other evidence, such as portraits of Chinese Emperors and dignitaries wearing dragon robes, is discussed with due regard to authenticity; besides, a detailed study of surviving examples of dragon robes and related specimens known to the author occupies a large section of the book.

In this connection, many problems are raised, such as that of the dating of later Ch'ing robes. Dr. Camman shows convincingly that the former classification of the robes displayed at the Minneapolis Institute of Arts in 1943 and at the Metropolitan Museum in 1945 needs to be revised.

Going back to the Sung Dynasty, Dr. Camman's view is that "probably it was one of the foreign peoples of the North who developed the use of large bold dragon designs on the robes," while the Sung Emperors "probably preferred small and subtle patterns." He goes further to suggest that the Mongols of the Yuan dynasty, who inherited the tradition of wearing dragon robes "from both the Sung and the Tartar dynasties of the North" may well have introduced the five-clawed dragon, since "the traditional Chinese dragon had only three claws."

This would imply that representations of five-clawed dragons cannot be assigned to an earlier period than the Yuan dynasty. Our knowledge of Chinese ceramics tends to confirm this point and a piece of Sung porcelain with a five-clawed dragon has yet to be produced.

Another point of interest is that the five-clawed dragon—and the three-clawed dragon as well—remained a prerogative of the Emperor and of the Heir Apparent, from the time of the Yuan until the era of decadence during the late Ch'ing dynasty, while the use of the four-clawed dragon was more widely granted to lesser princes, noblemen and officials, according to their rank and merits.

One important chapter of the book deals with the conferment of dragon robes "on friendly rulers and potential enemies." The fact that the bestowal of such robes was thus turned into an instrument of prestige and diplomacy is not missed by the author.

We also learn that during the Ch'ing dynasty the privilege of wearing dragon robes could be obtained by the purchase of nominal ranks, a practice which was a source of important revenues, but which also foreshadowed the decadence of the dynasty.

As can be seen, this is a book not only for the casual amateur of Chinese textiles but also for the serious student of Far Eastern art and culture and for the historian and sociologue as well.

JEAN-PIERRE DUBOSC

*Lugano*

*The Rise and Splendour of the Chinese Empire.* By RENÉ GROUSSET. Berkeley and Los Angeles: University of California Press, 1953. 312. \$6.00.

As the title suggests, this work is a history of Chinese civilization with special emphasis on cultural achievements. The narrative starts around 1400 B. C. and ends about 1912, or earlier. The author, who died in 1952, was a member of the French Academy, director of the Musée Guimet in Paris, and for his day the most persuasive popular French writer on Far Eastern history and art. His translators have reproduced in English much of the terseness and